OXFORD

INTERNATIONAL
AQA EXAMINATIONS

INTERNATIONAL GCSE
ENGLISH LITERATURE

Paper 1 Prose and Drama

Time allowed: 45 minutes

Materials

For this paper you must have:

- an Oxford International AQA Examinations 16-page answer book.

Instructions

- Answer **one** question from either **Section A** or **Section B**.
- Write the information required on the front of your answer book.
- Use black ink or black ball-point pen. Do **not** use pencil.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 30.

Section A: Prose

Answer **one** question from either **Section A** or **Section B** on your chosen text.

Either

Charles Dickens: *Great Expectations*

0 1 In this extract Pip meets Magwitch for the first time.

> 'Hold your noise!' cried a terrible voice, as a man started up from among the graves at the side of the church porch. 'Keep still, you little devil, or I'll cut your throat!'
>
> A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.
>
> 'O! Don't cut my throat, sir,' I pleaded in terror. 'Pray don't do it, sir.'
>
> 'Tell us your name!' said the man. 'Quick!'
>
> 'Show us where you live,' said the man. 'Pint out the place!'
>
> I pointed to where our village lay, on the flat in-shore among the alder-trees and pollards, a mile or more from the church.
>
> The man, after looking at me for a moment, turned me upside down, and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself – for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet – when the church came to itself, I say, I was seated on a high tombstone, trembling, while he ate the bread ravenously.

Starting with this extract, explore how Dickens presents the relationship between Pip and Magwitch in *Great Expectations.*

[30 marks]

or

0 2 How does Dickens present ideas about education in *Great Expectations*?

[30 marks]

or

Harper Lee: *To Kill a Mockingbird*

0 3 In this extract Atticus is questioning Mayella Ewell at the trial of Tom Robinson.

> 'Miss Mayella,' said Atticus, in spite of himself, 'a nineteen-year-old girl like you must have friends. Who are your friends?'
>
> The witness frowned as if puzzled. 'Friends?'
>
> 'Yes, don't you know anyone near your age, or older, or younger? Boys and girls? Just ordinary friends?'
>
> Mayella's hostility, which had subsided to grudging neutrality, flared again. 'You makin' fun o'me agin, Mr Finch?'
>
> Atticus let her question answer his.
>
> 'Do you love your father, Miss Mayella?' was his next.
>
> 'Love him, whatcha mean?'
>
> 'I mean, is he good to you, is he easy to get along with?'
>
> 'He does tollable, 'cept when – '
>
> 'Except when?'
>
> Mayella looked at her father, who was sitting with his chair tipped against the railing. He sat up straight and waited for her to answer.
>
> 'Except when nothin',' said Mayella. 'I said he does tollable.'
>
> Mr Ewell leaned back again.
>
> 'Except when he's drinking?' asked Atticus so gently that Mayella nodded.

Starting with this extract, explore the ways Lee uses the character of Mayella Ewell in *To Kill a Mockingbird*. Remember to include comments about how Lee presents the character of Mayella.

[30 marks]

or

0 4 How does Harper Lee present the black community in *To Kill a Mockingbird*?

[30 marks]

Turn over for the next question

or

Chimamanda Ngozi Adichie: *Purple Hibiscus*

0 5 In this extract Papa beats Mama, Jaja and Kambili because Kambili has eaten breakfast before the Sunday church service.

> He unbuckled his belt slowly. It was a heavy belt made of layers of brown leather with a sedate leather-covered buckle. It landed on Jaja first, across his shoulder. Then Mama raised her hands as it landed on her upper arm, which was covered by the puffy sequined sleeve of her church blouse. I put the bowl down just as the belt landed on my back. Sometimes I watched the Fulani nomads, white jellabas flapping against their legs in the wind, making clucking sounds as they herded their cows across the roads in Enugu with a switch, each smack of the switch swift and precise. Papa was like a Fulani nomad – although he did not have their spare, tall body – as he swung his belt at Mama, Jaja and me, muttering that the devil would not win. We did not move more than two steps away from the leather belt that swished through the air.
>
> Then the belt stopped, and Papa stared at the leather in his hand. His face crumpled; his eyelids sagged. 'Why do you like sin?'
>
> Mama took the belt from him and laid it on the table.
>
> Papa crushed Jaja and me to his body. 'Did the belt hurt you? Did it break your skin?' he asked, examining our faces. I felt a throbbing on my back, but I said no, that I was not hurt. It was the way Papa shook his head when he talked about liking sin, as if something weighed him down, something he could not throw off.

Starting with this extract, explore the ways Adichie presents domestic violence in *Purple Hibiscus*.

[30 marks]

or

0 6 How does Adichie present the character of Aunty Ifeoma in *Purple Hibiscus*?

[30 marks]

or

Kazuo Ishiguro: *Never Let Me Go*

0 7 In this extract Miss Lucy has just overheard a group of Hailsham students talking about their plans for the future. Two boys have said they would like to become actors and travel to America.

The extract from Chapter 7 of *Never Let Me Go* cannot be reproduced due to third party copyright constraints.

Starting with this extract, explore how Ishiguro presents the Guardians in *Never Let Me Go*.

[30 marks]

or

0 8 Never *Let Me Go* has been described as 'a novel that questions at the deepest level what it is to be human'.

How does Ishiguro explore 'what it is like to be human' in *Never Let Me Go*?

[30 marks]

Turn over for the next question

or

Markus Zusak: *The Book Thief*

0 9 In this extract Hans Hubermann tries to help one of the Jews being marched through the town on the way to Dachau.

> Then, one human.
> Hans Hubermann.
>
> It happened so quickly.
> The hand that held firmly onto Liesel's let it drop to her side as the man came struggling by. She felt her palm slap her hip.
> Papa reached into his paint cart and pulled something out. He made his way through the people, onto the road.
> The Jew stood before him, expecting another handful of derision, but he watched with everyone else as Hans Hubermann held his hand out and presented a piece of bread, like magic.
> When it changed hands, the Jew slid down. He fell to his knees and held Papa's shins. He buried his face between them and thanked him.
> Liesel watched.
> With tears in her eyes, she saw the man slide further forward, pushing Papa back to cry into his ankles.
> Other Jews walked past, all of them watching this small, futile miracle.

Starting with this extract, explore how Zusak presents people's kindness in *The Book Thief*.

[30 marks]

or

1 0 How does Liesel change in *The Book Thief* and how does Zusak present these changes by the ways he writes?

[30 marks]

or

Oxford AQA Short Stories Anthology

1 1 In this extract from *Sandpiper* by Ahdaf Soueif, the narrator is thinking about her relationship with her husband.

> Yes, I am sick – but not just for home. I am sick for a time, a time that was and that I can never have again. A lover I had and can never have again.
>
> I watched him vanish – well, not vanish, slip away, recede. He did not want to go. He did not go quietly. He asked me to hold him, but he couldn't tell me how. A fairy godmother, robbed for an instant of our belief in her magic, turns into a sad old woman, her wand into a useless stick. I suppose I should have seen it coming. My foreignness, which had been so charming, began to irritate him. My inability to remember names, to follow the minutiae of politics, my struggles with his language, my need to be protected from the sun, the mosquitoes, the salads, the drinking water. He was back home, and he needed someone he could be at home with, at home. It took perhaps a year. His heart was broken in two, mine was simply broken.
>
> I never see my lover now. Sometimes, as he romps with Lucy on the beach, or bends over her grazed elbow, or sits across our long table from me at a dinner-party, I see a man I could yet fall in love with, and I turn away.

Starting with this extract, explore the ways writers present unhappy relationships. Write about the relationship between the narrator and her husband in *Sandpiper* and one relationship from **one** other story from the Oxford AQA Anthology.

[30 marks]

or

1 2 How do writers present conflict in *The Rain Horse* and **one** other story from the Oxford AQA Anthology?

[30 marks]

Turn over for Section B

Section B: Drama

Answer **one** question from either **Section A** or **Section B** on your chosen text.

Either

William Shakespeare: *Julius Caesar*

1 3 In this extract Cinna the poet is on his way to Caesar's funeral.

CINNA	Directly I am going to Caesar's funeral.
FIRST PLEBEIAN	As a friend or an enemy?
CINNA	As a friend.
SECOND PLEBEIAN	That matter is answered directly.
FOURTH PLEBEIAN	For your dwelling – briefly.
CINNA	Briefly, I dwell by the Capitol.
THIRD PLEBEIAN	Your name, sir, truly.
CINNA	Truly, my name is Cinna.
FIRST PLEBEIAN	Tear him to pieces, he's a conspirator.
CINNA	I am Cinna the poet, I am Cinna the poet.
FOURTH PLEBEIAN	Tear him for his bad verses, tear him for his bad verses.
CINNA	I am not Cinna the conspirator.
FOURTH PLEBEIAN	It is no matter, his name's Cinna. Pluck but his name out of his heart and turn him going.
THIRD PLEBEIAN	Tear him, tear him! Come, brands ho, firebrands! To Brutus', to Cassius'; burn all! Some to Decius' house, and some to Casca's; some to Ligarius'! Away, go!
Exeunt all the plebeians forcing out Cinna	

Starting with this extract, explore how Shakespeare presents the plebeians in *Julius Caesar*.

[30 marks]

or

1 4 How does Shakespeare present the relationship between Brutus and Cassius in *Julius Caesar*?

[30 marks]

or

William Shakespeare: *Macbeth*

1 5 In this extract Macduff has just been told that his wife and children have been murdered.

MACDUFF	Did heaven look on, And would not take their part? Sinful Macduff, They were all struck for thee. Naught that I am; Not for their own demerits but for mine, Fell slaughter on their souls. Heaven rest them now.
MALCOLM	Be this the whetstone of your sword, let grief Convert to anger. Blunt not the heart, enrage it.
MACDUFF	O, I could play the woman with mine eyes And braggart with my tongue. But gentle heavens, Cut short all intermission. Front to front Bring thou this fiend of Scotland and myself; Within my sword's length set him. If he scape, Heaven forgive him too.

Starting with this extract, explore how Shakespeare presents the character of Macduff in *Macbeth*.

[30 marks]

or

1 6 Macbeth says: 'I dare do all that may become a man; who dares do more is none.'

How does Shakespeare present different ideas about being 'a man' in *Macbeth*?

[30 marks]

Turn over for the next question

or

JB Priestley: *An Inspector Calls*

1 7 In this extract Gerald has just told the Inspector about his involvement with Eva Smith.

GERALD [*gravely*]**:** I see. Well, I never saw her again, and that's all I can tell you.

INSPECTOR: It's all I want to know from you.

GERALD: In that case – as I'm rather more – upset – by this business than I probably appear to be – and – well, I'd like to be alone for a little while – I'd be glad if you'd let me go.

INSPECTOR: Go where? Home?

GERALD: No. I'll just go out – walk about – for a while, if you don't mind. I'll come back.

INSPECTOR: All right, Mr Croft.

SHEILA: But just in case you forget – or decide not to come back, Gerald, I think you'd better take this with you. [*She hands him the ring.*]

GERALD: I see. Well, I was expecting this.

SHEILA: I don't dislike you as I did half an hour ago, Gerald. In fact, in some odd way, I rather respect you more than I've ever done before. I knew anyhow you were lying about those months last year when you hardly came near me. I knew there was something fishy about that time. And now at least you've been honest. And I believe what you told us about the way you helped her at first. Just out of pity. And it was my fault really that she was so desperate when you first met her. But this has made a difference. You and I aren't the same people who sat down to dinner here.

Starting with this extract, explore the ways Priestley presents the relationship between Sheila and Gerald in *An Inspector Calls*.

[30 marks]

or

1 8 How does Priestley present responsibility in *An Inspector Calls*?

[30 marks]

or

Arthur Miller: *The Crucible*

1 9 In this extract Mary Warren has just returned home after a day giving evidence in the courtroom.

MARY WARREN: You must see it, sir, it's God's work we do. So I'll be gone every day for some time. I'm – I am an official of the court, they say, and I – [*She has been edging toward offstage*]

PROCTOR: I'll official you! [*He strides to the mantel, takes down the whip hanging there.*]

MARY WARREN [*terrified, but coming erect, striving for her authority*]: I'll not stand whipping any more!

ELIZABETH [*hurriedly, as Proctor approaches*]: Mary, promise now you'll stay at home –

MARY WARREN [*backing from him, but keeping her erect posture, striving, striving for her way*]: The Devil's loose in Salem, Mr Proctor; we must discover where he's hiding!

PROCTOR: I'll whip the Devil out of you! [*With whip raised he reaches out for her, and she streaks away and yells.*]

MARY WARREN [*pointing at* **ELIZABETH**]: I saved her life today!

[*Silence. His whip comes down.*]

ELIZABETH [*softly*]: I am accused?

MARY WARREN [*quaking*]: Somewhat mentioned. But I said I never see no sign you ever sent your spirit out to hurt no one, and seeing I do live so closely with you, they dismissed it.

ELIZABETH: Who accused me?

MARY WARREN: I am bound by law. I cannot tell it. [*To Proctor*]: I only hope you'll not be so sarcastical no more. Four judges and the King's deputy sat to dinner with us but an hour ago. I – I would have you speak civilly to me, from this out.

Starting with this extract, explore how Miller presents the character of Mary Warren in *The Crucible*.

[30 marks]

or

2 0 How does Miller present the importance of reputation in *The Crucible*?

[30 marks]

or

Lorraine Hansberry: *A Raisin in the Sun*

2 1 In this extract Mama is wondering what to do with the insurance money the family is about to receive.

The extract from Act 1 Scene 1 of *A Raisin in the Sun* cannot be reproduced due to third party copyright constraints.

Starting with this extract, write about how Hansberry explores the importance of dreams in *A Raisin in the Sun*.

[30 marks]

or

2 2 Mrs Johnson, the Youngers' neighbour, describes the family as 'one proud-acting bunch of coloured folks.' How does Hansberry explore family pride in *A Raisin in the Sun*?

[30 marks]

END OF QUESTIONS

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